

Master of Fine Arts (MFA) in Art History

1. The examination for the degree of Master of Fine Arts (MFA) in Art History shall comprise of four Semesters. There shall be one examination at the end of each Semester, the academic year being divided into two Semesters.
2. No. student shall be permitted to take the Semester examination in a given course unless he/she has secured at least 75% attendance in a given Semester.
3. Each paper in a Semester shall carry 200 marks.
4. Internal Assessment of 100 marks, which shall be based on Tutorials submitted by students on the topics assigned to them by the concerned teacher.
5. Semester end examination of 150 marks, which shall be 3 hours duration.
5. The Dissertation shall carry 400 marks. The dissertation shall be submitted on 15th of March by the conclusion of the fourth Semester examination. However, in exceptional circumstances on the recommendations of the supervisor, the Research Panel may grant extension of time not in any case exceeding one month. The topic of dissertation shall be approved by a committee appointed by the Head in the starting of third Semester.

6. Credit Points.

6.1 Two year MFA course carry total 200 Credits. Credit is a measure of the weekly unit of work assigned for the course

6.2 The Core Credits in each semester are 40 Credits. core-credits would be unique to the programme, and earning core-credits would be essential for the completion of the programme and eventual certification.

6.3 The Optional credits are 16. These students have to earn in first two semesters.

6.4 In First Semester Study Tour is the part of the syllabus and its carries 6 credits. These are essential for the completion of the programme and eventual certification.

6.5 In Third and Fourth Semester Dissertation is a one core paper and students have to work on it whole year. It carries 2 credits in Third semester which will be based on their Seminar presentations, earning these credits would essential for promotion to the Fourth Semester. And the whole Dissertation and Viva Voce carry 10 credits.

6.6 There are 5 elective credits, Students enrolled for a particular programme or course would be free to opt and earn elective-credits prescribed under the programme, or under other programmes within the department, faculty, university or even outside recognised university / institution of higher education. These includes:

- Internship in Art Gallery or art Publication House 1
- Published articles or papers 1
- Participation in Seminar or Curatorial Projects 1
- Participation in Art Festivals or workshops 1
- Participation in Intra as well inter University activities 1

7. Grade Points

To pass a Semester examination, a candidate must obtain at least:-

- (i) 50% of marks in each written paper in semester, Final examination
- (ii) 50% of marks in internal assessment
- (iii) 50% marks in the aggregate.

The combined marks obtained by a student in the two components of evaluation (Mid Semester Evaluation & End Semester Examination) of a course shall be the basis of award of letter grades (A, B, C, D and F) on 10-Point Scale in accordance with the table given below

Range of Marks Obtained	Letter Grades	Grade Points	Significance
80% and above	A+	10	Out Standing
75% and above but less than 80%	A	10	Outstanding
70% and above but less than 75%	B+	9	Very Good
65% and above but less than 70%	B	8	Very Good
60% and above but less than 65%	C+	7	Good
55% and above but less than 60%	C	6	Good
53% and above but less than 55%	D+	5	Satisfactory
Above 50%	D	4	Satisfactory (Minimum Passing Grade)
Less than 50%	F	0	Unsatisfactory (Fail Grade)

Submission of Grade Award List:

The Grade Award list of a course shall be prepared by the teacher(s) concerned in triplicate and shall be submitted along with evaluated answer scripts (if any) for tabulation of results.

Credit Point

It is the value obtained by multiplying the grade point (G) by the credit (C) of the course:

$$P_n = G_n \times Cr_n$$

Where,

‘P_n’ is the Credit point for the ‘n’th course.

‘G_n’ is the Grade point awarded in the ‘n’th course.

‘Cr_n’ is the number of credits assigned to the ‘n’th course.

‘n’ is the number of course in which a student is appearing in a semester.

Semester Grade Point Average (SGAP)

It is the weighted average of the grade points of all courses during the semester. After the successful completion of a semester, Semester Grade Point Average (SGAP) of a student in that semester is calculated using the formula given below.

$$SGPA = \frac{P_1 + P_2 + \dots + P_n}{Cr_1 + Cr_2 + \dots + Cr_n} = \{ \sum P_n / \sum Cr_n \}$$

Cumulative Grade Point Average

The Cumulative Grade Point Average (CGPA) of a student is calculated at the end of a programme. For the computation of CPGA, only the best performed courses with maximum credit point (P) alone shall be taken subject to the minimum credits requirements. The CGPA of a student determines the overall academic level of the student in a programme and is the criterion for ranking the students. CGPA can be calculated by the following formula:

$$\text{CGPA} = \frac{(\text{SGPA})_1 S_1 + (\text{SGPA})_2 S_2 + \dots + (\text{SGPA})_n S_n}{S_1 + S_2 + \dots + S_n}$$

Where $(\text{SGPA})_n$ is the SGPA of the n-th semester and S_n is the total credits taken in the n-th semester.

Promotion

1. A student of the first semester of any programme who is detained due to shortage of attendance, his / her name shall be struck off the rolls of the University. For remaining semesters the existing attendance rules of the University will be applicable.
2. A student will automatically be promoted from the odd semester to the even semester.
3. A student will be promoted from an even semester to the next odd semester provided that his / her average SGPA of all previous semester is not less than 5.
4. In case the average SGPA of all previous semesters of a student is less than 5, he/ she will be declared as failed. However, such a student may appear as an ex-student in the ensuing semester examinations.
5. An ex- student will be required to appear only in such courses in which he / she obtained F grade. Such a student may also appear in Internal Assessments if he / she had not appeared in earlier Internal Assessments.
6. A candidate will be declared as passes in a programme if his / her CGPA is not less than 5 and has no F grade in any course.

Division

Division will be awarded in the following manner (with maximum CGPA of 10 as base)

CGPA ≥ 8.5	I Division with honour
6.5 ≤ CGPA < 8.5	II Division
CGPA < 6.5	III Division

Examination Result Moderation-cum-Grievance Committee

1. For each *Faculty* there shall be an “Examination Moderation-cum-Grievance Committee” comprising of the following members:
 - (a) Dean of the Faculty (Chairperson).
 - (b) Head of the Department.
 - (c) One Faculty member of the concerned Department to be nominated by the Head of the Department.
 - (d) One Faculty member of the concerned Faculty to be nominated by the Vice-Chancellor.

9. Maximum Time Limit

In order to be eligible for the award of Master’s Degree, a student shall have to pass all the papers prescribed within a Maximum Time Limit of four years inclusive of the year of admission.

Improvement Examination

1. A student who secures ‘C’ grade in a course of a semester may be allowed to improve his / her marks in one course in the next semester. However, the improvement of the odd / even semester course will be in the respective odd / even semester examination only.
2. The appearance at such an examination in the course will be allowed only once. No further chance will be given under any circumstances.
3. For the purpose of determining the division / grade, the better of the two performances in the examinations will be taken into consideration.
4. The grade sheet of a student will indicate full information of the examinations taken by him / her. Both the grades obtained in the 1st and 2nd attempts will be shown in the Grade Card.

Repetition of Examination Paper(s) and Supplementary Examination:

1. If a candidate fails in certain course(s) or obtains less than lowest passing grade in an odd semester-end examination or if he/ she wants to improve his / her result / grade, he / she may be permitted to appear in the examination in the concerned course(s) to be held in the next odd semester-end examination. Similar provision will be applicable for the even semester-end examinations also.
2. At the end of the last semester examination of the programme, if a candidate fails in certain course(s) or if he / she could not clear, he / she may be permitted to appear in the ‘supplementary examination’ to be held by the Controller of Examinations in the course(s) concerned within two weeks after the declaration of results.

3. For the purpose of award of medals, prizes and rank etc. the grades obtained by a student in the examination taken for improvement / supplementary examination shall not be taken into account. In respect of tie cases, the actual marks obtained will be taken into account for identifying the topper.

Schedule for MFA Art History

Semester One 15 July to 10 December

No.	Papers	Internal Marks	External Marks	Total Marks	Credits
	Core Papers	MaxMarks	Max Marks		
1	Methodology I	100	100	200	8
2	History of Indian Art I & Indian Textual Resources	100	100	200	8

3	History of Modern and Contemporary Western Art I	100	100	200	8
4	History of Modern and Contemporary Asian Art I	100	100	200	8
5	Art Historiography I	100	100	200	8
6	Optional Paper 1) Tribal and Folk Art I 2) Art historiography and Criticism I 3)History of Curatorial Practices I	100	100	200	8
7	Study Tour	100		100	7
	Total Marks	700	600	1300	55

Schedule for MFA Art History**Semester Two 6January to 15 May**

No.	Papers	Internal Assessment Max. Marks	External Assessment Max. Marks	Total Marks	Credits
	Core Papers				
1	Methodology I I	100	100	200	8
2	History of Indian Art I I & Indian Textual Resources	100	100	200	8
3	History of Modern and Contemporary Western Art II	100	100	200	8
4	History of Modern and Contemporary Asian Art II	100	100	200	8
5	Art Historiography I I	100	100	200	8

6	Optional Paper 1) Tribal and Folk Art II 2) Art historiography and Criticism II 3)History of Curatorial Practices II	100	100	200	8
	Total Marks and Credits	600	600	1200	48

Schedule for MFA Art History

Semester Three 15 July to 10 December

Code No.	Papers	Internal Assessment	External Assessment	Total Marks	credits
	Core Papers	Max. Marks	Max Marks		

1	Methodology III	100	100	200	8
2	History of Indian Art III & Indian Textual Resources	100	100	200	8
3	History of Modern and Contemporary Western Art III	100	100	200	8
4	History of Modern and Contemporary Asian Art III	100	100	200	8
5	Art Historiography III	100	100	200	8
	Total Marks and Credits	500	500	1000	40

Schedule for MFA Art History

Semester Four 6th January to 15 May

Code No.	Papers	Internal Assessment	External Assessment	Total Marks	Credits
	Core Papers	Max. Marks			
1	Methodology IV	100	100	200	8

2	History of Indian Art IV & Indian Textual Resources	100	100	200	8
3	History of Modern and Contemporary Western Art IV	100	100	200	8
4	History of Modern and Contemporary Asian Art IV	100	100	200	8
5	Art Historiography I V	100	100	200	8
6	Dissertation & Viva Voce		400 Dissertation 300 Viva Voce 100 Marks	400	10
	Total Marks and Credits	500	900	1400	50

Semester Distribution of Syllabus

Semester I

Code No.	Title of the Paper	Syllabus for Semester 1	Assessment	
			Tutorial Submission Dates	Semester End Exam Dates
1	<p>Methodology I</p> <p>Taught by Guest Teacher</p> <p>Total Credit 8</p>	<ul style="list-style-type: none"> • What is Art history and its genesis - (2 Credits) Hegel's aesthetics Hegel's Philosophy of art Hegel's Art history • Art history as a humanistic discipline.- (1Credit) History of Concepts The object of study The material of study • Methods of Interpretations (1 credit) 	<p>30th October, 2015</p> <p>For improvement second time submission date 20th November, 2015</p>	<p>Last week of November, 2015</p>

		<ul style="list-style-type: none"> • Connoisseurship (1 Credit) Rumoh's Art history Morellian Methodology Catalogue Oeuvre Catalogue Raisonne • Formalism-(2 Credit) Style, Manner & Artistic Character Hildebrandt Wolfflin's Art history Reigle's Art History • Iconography and Iconology-(2Credit) Panofsky's methodology, Malle's methodology, WJT Mitchell 		
2	History of Indian Art and Indian Textual Sources I Total Credit 8	<ul style="list-style-type: none"> • Indus Valley Period Sculpture • Mauryan Period Sculpture and Architecture • Sunga Period Sculpture and Architecture • Satvahana Period Sculpture and Architecture • Development of Rock Cut Cave Architecture • Kushana Period Sculpture • <u>Gupta Period Sculpture and Architecture</u> • Vakatak Period- Sculpture, Architecture and Painting • -Textual Sources – Buddhism and Jainaim Early Brahmanical 	20th October, 2015 For improvement second time submission date 20th November 2015	Last week of November 2015

3	<p>History of Modern and Contemporary Asian Art I</p> <p>Taught by Nuzhat Kazmi</p> <p>Total Credit 8</p>	<ul style="list-style-type: none"> • The Development of Different Art Languages in Colonialized Asia and emergence of Visual vocabulary of decolonized nations. The current readings into the Text and the sub-Text within the context of the Local and Global in the Modern and Contemporary Asian Visual culture. • Growing communication within parallel areas of Art, Tourism Industry and Political Diplomacy • Development of Chinese Presence on the International Forum and its impact in the making of the Profile and Art in the Modern Asian States of India, Iran, Iraq, Japan and others. 	<p>20th October, 2015</p> <p>For improvement second time submission date</p> <p>20th November 2015</p>	<p>Last week of November, 2015</p>
4	<p>History of Modern and Contemporary Western Art I</p> <p>Taught by Mrinal Kulkarni</p> <p>Total Credit 8</p>	<ul style="list-style-type: none"> • The Modern and The Avant Garde • Realism, Romanticism, Impressionism, Post Impressionism – Pointillism, Pre-Raphaelites, Art Nouveau, Symbolism • Fauvism • Cubism • German Expressionism • Futurism, Constructivism, De S Jill, Suprematism • Experiments in Visual Arts & Design • Defining Modernity –Bauhaus • Dadaism • Surrealism 	<p>20th October, 2015</p> <p>For improvement second time submission date</p> <p>20th November 2015</p>	<p>1st week of December, 2015</p>

5	<p>Art historiography & Art history I</p> <p>Taught by Mrinal Kulkarni</p> <p>Total Credit 8</p>	<ul style="list-style-type: none"> • Establishment of Art history as a Humanistic discipline in context of the Kantian School of Thought • Hegelian Concept of the Art and its categorization. The establishment of the Viennese School of art historical writings • Colonial writings with especial reference to the British writings on Indian Art covers the writings of James Fergusson (1808-1886), Percy Brown(1872-1955), Kipling(1865-1936) and Orientalism in context of India, Japan and China (1Credit) • Establishment of Art schools, Museums and Institutions like Asiatic Society and establishment of Art History as discipline • Hegelian concept and the art historical writings in India: Coomarswamy(1877-1947), Stella Kramrisch (1896-1993)etc. 	<p>30th October, 2015</p> <p>For improvement second time submission date</p> <p>20th November, 2015</p>	<p>1st week of December, 2015</p>
6	<p>Optional Paper</p> <p>Students can opt any one subject out of these three papers.</p> <p>Total Credit 8</p> <p>Tribal and Folk Art I</p> <p>Taught by</p>	<p>1.Tribal and Folk Art</p> <ul style="list-style-type: none"> • Pre historic Art • Concepts and meaning of various terminologies related to Folk and Tribal art (2 Credit) • African Tribal art(2 Credit) • Art of the Polynesian Islands • Aboriginal and Maori art (2 Credit) • Concepts of Primitivism in Modern and 	<p>20th October, 2015</p> <p>For improvement second time submission date</p> <p>20th November 2015</p>	<p>1st week of December, 2015</p>

	<p>Guest Teacher</p> <p>Art historiography and Art Criticism I Taught by Nuzhat Kazmi</p> <p>History of Curatorial Practices I Taught by Mrinal Kulkarni</p>	<p>Contemporary Art Modernists' views and interest in Folk and Tribal art. (2Credit)</p> <p>2.Art Historiography and Art Criticism</p> <ul style="list-style-type: none"> • Writings from Greek Period and the establishment of the concept of art and art history • Illumination in medieval period and its application to manuscript production as it manifested in the world with especial reference to Asia, Africa and Europe • Humanism and scientific approach in art writings of European Renaissance, with references to contemporary Arab, Iranian, Indian, Chinese and Mongolian civilizations. The impact on world art writings and art historiography of the growing scientific temper & Humanism of Medieval world. • Writings on work of art from Baroque and Neo Classical period • Writings of Baudelaire (1821-1867), Emile Zola(1840-1902) and their impact on Modernist Art Criticism. • Artists on art and their contemporary artists, artist's letters and other documentations, which include contemporary printed material, such as newspapers, journals and other popular writings for growing middle class and modern education. 		
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		<p>3. History of Curatorial Practices</p> <ul style="list-style-type: none"> • Development of the concept of Museum within modernist framework. • Transformation of patronage as Individual practice to state programme. • The growth of National collections with the development of National Institutes. • Position of the curator within the Institutions of Art • Critical, writings on History of Modern Art and the role of Museum in its dissemination. • History of Establishment of Private Galleries and the marketing of Art. • The Concept of White Cube from Salons and its differentiation. 		
	<p>Study Tour Total Credit 7</p>	<p>Study Tour will be planned around a selected Art Historical Theme and Time Period. Study Tour would be an exercise to apply the following skills:</p> <ul style="list-style-type: none"> • Data Collection : (25 Marks) Primary as well as Secondary sources. • Field Study : (25 Marks) 1. Application of the conventional Art Historical methodologies with the objective to formulate and further extend the theoretical practices and methodologies 	<p>Seminar Presentation November 2015</p>	<p>Final Submission 1st week of December, 2015</p>

		<p>2. Photographic data 3. On spot interviews. 4. On site discussions with scholars and experts including the Departmental Faculty Members Report with exhaustive analytical conclusion. (50 Marks)</p>		
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Semester II

Code No.	Title of the Papers	Syllabus for Semester II	Assessment	
			Tutorial Submission Dates	Semester End Exam Dates
	<p>Methodology II</p> <p>Taught by Guest Teacher</p> <p>Total Credit 8</p>	<ul style="list-style-type: none"> • Biography and Autobiography--(2Credit) Pliny's Accounts Hagiography vs Biography Vasari's Lives • Psychoanalysis--(3Credit) Freudian analysis Lacanian analysis • Marxism and Social history of art--(2Credit) Marxist Art history Social Art history • 	<p>20th February 2016</p> <p>25th March 2016</p>	<p>1-15th May 2016</p>
	<p>History of Indian Art and Indian Textual Sources II</p> <p>Total Credit 8</p>	<ul style="list-style-type: none"> • Evolution of the Indian Sculptures in Medieval period from Chalukyas to Cholas in Southern Part of India • Development of Indian Sculpture and Architecture in Western and Central Part of India – Solanki dynasty, Gurjar Pratihara, Parmar Dynasty, Chandela Dynasty. • Development of Temple Architecture – Dravida, Nagara, Vesara, Bhumiya, Orissan Architecture 	<p>20th February 2016</p> <p>30th March 2016</p>	<p>1-15th May 2016</p>

		<ul style="list-style-type: none"> • Bhakti Movement and its impact on the concept of Architecture and Sculpture in India • Development of Mural Tradition in South India – Pallava Period, Chola Period, Nayaka Period, • Study of Vishnu Dharmottara Purana, and other Silpa Texts- Prasad Mandir Lakshana, Prtaima Lakshan, Chitrasutra • Textual Sources – the cults of Saivism, Vaishnavism 		
	<p style="text-align: center;">History of Modern and Contemporary Asian Art II</p> <p style="text-align: center;">Taught by Nuzhat Kazmi</p> <p style="text-align: center;">Total Credit 8</p>	<p>Modern Indian Art</p> <ul style="list-style-type: none"> • What is Modernism in India? • Establishment of Art Schools in Colonial India and its impact on the development of Visual Culture and links to developments of Industry in Europe. • Western Realism establishing oil painting as a new medium of visual representation and technique for majority of Indian Artists and patrons. • British academic painters in India in NGMA Collection • Kalighat, Patna and Awadh as Centres that nurtured hybrid popular art forms • The making of Natioalist visual repertoire and its response to Nationalist political concepts of ‘Swaraj’, ‘Swadeshi’ and the 	<p>20th February 2016</p> <p>30th March 2016</p>	<p>1-15th May 2016</p>

		critique of the culture of Revivalism in Indian art •		
	<p>History of Modern and Contemporary Western Art II</p> <p>Taught by Mrinal Kulkarni</p> <p>Total Credit 8</p>	<ul style="list-style-type: none"> • Mexican Mural Movement (1Credit) • Shift of Modern Art from Europe to America (1Credit) • Art in America in early decades of 20th Century (1Credit) • Abstract Expressionism (2Credit) • Op Art (1Credit) • Pop Art (1Credit) • Minimalism (1Credit) • 	<p>20th February 2016</p> <p>30th March 2016</p>	<p>1-15th May 2016</p>
	<p>Art historiography & Art history II</p> <p>Taught by Mrinal Kulkarni</p> <p>Total Credit 8</p>	<ul style="list-style-type: none"> • Phenomenology : Husserl, Heidegger, Merleau Ponty and Sartre and development of Existentialism. • Last topic needs to include post 40's • Iconographical and Iconological readings; Panofsky(1892-19680) and W.J.T. Mitchell (b 1942-) • Sigmund Freud and early developments in Psychoanalytical readings in Art History • Gestalt theory and the writings of Arnheim (1904-2007) • Development of Indian Art History post 40's through the writings of Karl Khandalavala, Niharranjan Ray(1903-1981), Pratapaditya Pal(b 1935-) etc. 	<p>20th February 2016</p> <p>25th March 2016</p>	<p>1-15th May 2016</p>
	Optional Paper		20 th February 2016	1-15 th May

	<p>Students can opt any one subject out of these three papers.</p> <p>Tribal and Folk Art II Taught by Guest Teacher</p> <p>Art historiography and Art Criticism II Taught by Nuzhat Kazmi</p> <p>History of Curatorial Practices II Taught by Mrinal Kulkarni Total Credit 8</p>	<p>Tribal and Folk Art</p> <ul style="list-style-type: none"> • Various Folk and Tribal Art forms in India.(1 Credit) • Rituals and Myths associated in the making of Folk Art and Tribal Art in India. .(1 Credit) • Colonial writings in context of Folk and Tribal art.(1 Credit) • Reading of Folk and Tribal Art in Post Colonial reality.(1Credit) • Promotion and Development of Folk and Tribal Art after Post Independence.(1 Credit) • Writings by artists and historians on contemporary Folk and Tribal Art. .(1 Credit) • Role of Museums and Institutions in the development of Folk and Tribal Art in India. .(1 Credit)) • Folk Art and Craft in art and design education in India. (1Credit) <p>2. Art Historiography and Art Criticism</p> <ul style="list-style-type: none"> • Development of the field of art criticism with the progress of print media and publication of art books • Developments in the field of art criticism in relation to art historiography in the nineteenth century to present • The relationship between the visual media 	<p>30th March 2016</p>	<p>2016</p>
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		<p>and the virtual media in contemporary art criticism.</p> <p>3. History of Curatorial Practices</p> <ul style="list-style-type: none">• Development of Non Conventional Project spaces and their construction• Financial support in the making of art and curatorial projects.• Art management in the context of curatorial objectives.• The extent of the interdependence of the artist, curator, gallery and the market.• Students Curatorial Projects		
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Semester III

Paper No.	Title of the Papers	Syllabus for Semester III	Assessment	
			Tutorial	Semester Exam
1	<p>Methodology III</p> <p>Taught by Guest Teacher</p> <p>Total Credit 8</p>	<ul style="list-style-type: none"> • Introduction to Semiotics. (1credit) • Structuralism and post Structuralism (2credit) Saussure (1857-1913)and Pierce(1839-1914), Levi-Strauss (1908-2009) • Deconstruction- (2credit) Jacques Derrida(1930-2004) and Heidegger(1889-1976) • Barthes(1915-1980) and Semiotics(1credit) • Semiotics and Iconography (2 Credits) 	<p>October, 2015</p> <p>November, 2015</p>	<p>November, 2015</p>
2	<p>History of Indian Art and Indian Textual Sources III</p> <p>Total Credit 8</p>	<ul style="list-style-type: none"> • Evolution of the Indian Sculptures in Southern parts of India in Ancient and Medieval Period– Cheras of 4th century, Hoysala of 13th century, Vijaynagar and 	<p>October, 2015</p> <p>November, 2015</p>	<p>November 2015</p>

		<p>Kakatiya of 13th century</p> <ul style="list-style-type: none"> • Development of Mural Tradition in Vijayanagara • Development of Sculpture and Painting in Eastern Part of India- Pala and Sena Periods. • Development of Mural Tradition in North India Ladakh region - Alchi Murals of 11th Century • Development of Brick/terracota Temple Architecture in Eastern Part of India • Development walled Cities and Secular Architectures like Forts, Stepwells In Sultanate India • Development of Late Buddhist Art in North India • Western Indian School of manuscript painting • Sultanate Period Paintings • Bhakti Movement and its impact on Art • Silpa Text – Samarangana Sutra, Silpa Ratna, Manasalocana • Shaktism, Buddhism- later Mahayana and Vajrayana 		
3	History of Modern and Contemporary Asian Art III	<ul style="list-style-type: none"> • Case studies of Individuals and Independent Nations in the 	October2015	November, 2015

	<p style="text-align: center;">Taught by Nuzhat Kazmi</p> <p style="text-align: center;">Total Credit 8</p>	<p>Making of Modern and Contemporary International Art in Asia. A study of major developments from 1850 to present in Japan China, Iran, Iraq, Indonesia, Malaysia, Veitnam and other nations that make Asia including Russia and India</p> <ul style="list-style-type: none"> • Role of Institutions in increasing a coherent idea of Asian Art. Case studies of important Museums, Galleries, Trusts. Events like Biennale, Triennale, and Art Fairs. • The development of categorizations in the underlining Art from South Asian, West Asian. Near East, Far East, Middle East, Eurasia etc. in building a complex and varied nature of Asian Art today. 	<p>November, 2015</p>	
4	<p style="text-align: center;">History of Modern and Contemporary Western Art III</p> <p style="text-align: center;">Taught by Mrinal Kulkarni</p> <p style="text-align: center;">Total Credit 8</p>	<ul style="list-style-type: none"> • Post Minimalism (1Credit) • Development of Conceptual Art (1Credit) • Critique of Modernism and the Post Modernist manifestation in Visual Arts like Installation, 	<p>October, 2015</p> <p>November, 2015</p>	<p>December, 2015</p>

		<p>Body Art, Performance Art, Video Art etc. (2Credit)</p> <ul style="list-style-type: none"> • Feminist Movement and the Development of Art in seventies and after (2Credit) • Growing Art of Photography in context of Gender, Racial Identity. 		
5	<p>Art Historiography & Art History III</p> <p>Taught by Mrinal Kulkarni Total Credit 8</p>	<ul style="list-style-type: none"> • Marxist interpretation of art- Writing of Lukacs(1885-1971), socialist Realism, Arnold Hauser(1892-1978), Walter Benjamin(1892-1940), Adorno(1903-1969) (Western as well as Indian) (2Credits) • Structuralist analytical writings Levi Strauss(1908-2009) (Western as well as Indian) (1Credit) • Semiotic Readings Sausseur(1857-1913), Roland Barthes(1915-1980) (Western as well as Indian) (1Credit) • Deconstruction and Art concept of Logocentrism, Difference, writings of Derrida(1930-2004) (Western as well as Indian) 	<p>October, 2015</p> <p>November, 2015</p>	<p>December, 2015</p>

		<p>(1Credit)</p> <ul style="list-style-type: none"> Feminism and Art historical Understanding – writings of Simon De Beauvoir(1908-1986), Virginia Woolf(1882-1941), Julia Kristeva(b 1941-), Linda Nochlin(b 1931-), Griselda Pollock(b 1949-), Lucy Lippard(b 1937-) (Western as well as Indian writers such as Gayatri C Spivak and others) 		
6	Dissertation	<ul style="list-style-type: none"> Minimum 10,000 words Discussed Research Themes Field Data Collection Material Analysis Arguments and Conclusion New Line of Research New Research Vocabulary and Methodology Bibliography 		<p>Submission of Dissertation March 2016 Viva Voce End of April or mid of May 2016</p>

Semester IV

Paper No.	Title of the Papers	Syllabus for Semester IV	Assessment	
			Tutorial	Semester Exam
1	<p>Methodology IV</p> <p>Taught by Guest Teacher</p> <p>Total Credit 8</p>	<ul style="list-style-type: none"> • Introduction to Gender Studies(1credit) • Feminism(2credit) Reading Simone de Beauvoir(1908-1986) Nochlin (b 1931-), Parker(1945-2010), Pollock (b 1949-) • Gay, Lesbian and Queer studies(1credit) • Cultural politics of Race and Racial iconography. (2credit) • Post colonialism - (2credit) Said and Orientalism. Homi Bhabha(b 1949-) and Gaytri Chakraborty Spivak (b 1942-) 	<p>February 2016</p> <p>March 2016</p>	<p>April 2016</p>
2	<p>History of Indian Art and Indian Textual Sources IV</p> <p>Total Credit 8</p>	<ul style="list-style-type: none"> • Evolution and Development of Secular Architecture in ancient and medieval India. • Study of Evolution and Development of Secular Architecture with reference to Canals, Baths, Sarais, Gateways, Squares, Market, Palace, Tombs, Forts, Gardens and other Public spaces. • Sultanate Period Architecture • Mughal Period Architecture • Mughal Manuscript Paintings • Rajasthani Painting 	<p>February 2016</p> <p>March 2016</p>	<p>April 2016</p>

		<ul style="list-style-type: none"> • Deccani Painting • Pahari Painting • Kalam paintings • Shekhawati Paintings • Religious and literary Textual Sources of medieval and later medieval period. 		
3	<p>History of Modern and Contemporary Asian Art IV</p> <p>Taught by Nuzhat Kazmi Total Credit 8</p>	<ul style="list-style-type: none"> • Connection of Pan-Asian to the National identity of art language • Representation of Asian through the expanding art of Diaspora Artists • Development of Feminine voice in Asian art: the nationalist and the personal narratives • Role of curators and art historians in establishing an articulate concept of Asian Art. 	<p>February 2016</p> <p>March 2016</p>	April 2016
4	<p>History of Modern and Contemporary Western Art IV</p> <p>Taught by Mrinal Kulkarni Total Credit 8</p>	<ul style="list-style-type: none"> • Shift in the conceptualization of Painting as a process as well as a Product. • Conceptualism and new developments in Painting from 1960's onwards • PhotoRealism • British Artists from 1970's onward – David Hockney, R B Kitaj, Francis Bacon, Lucian Freud • Neo Expressionism, Neo Avant – Garde • The growing art of Photography • Young British Artists group and recent developments in Western Art. • The changing role of the museum space in the context of modern and post modern curatorial demands. 	<p>February 2016</p> <p>March 2016</p>	April 2016
5	<p>Art Historiography & Art History</p>	<ul style="list-style-type: none"> • Post Colonialism and Art history – Writing of Edward Said(1935-2003), Homi K Bhabha (b 1949-) (2Credits) 	February 2016	April 2016

	<p>IV</p> <p>Taught by Mrinal Kulkarni Total Credit 8</p>	<ul style="list-style-type: none"> • Queer theory of Art – Writings of Judith Butler(b 1956-), Donald Kuspit(b 1935-) and later developments (1Credit) • Race Politics and Art Historical writings – Frantz Fanon(1925-1961), Stuart Hall(1932-2014), Paul Gilroy(b 1956-) and Bell Hooks(b 1952-) 	<p>March 2016</p>	
6	<p>Dissertation Total Credit 10</p>	<ul style="list-style-type: none"> • Basic structure: • Minimum word limit 10,000 words • Discussed Research Themes • Field Data Collection • Material Analysis • Arguments and conclusion • New Line of Research • New research vocabulary and methodology • Bibliography 		<p>Submission of Dissertation March 2016 Viva Voce End of April or mid of May 2016</p>